Great Tour of Pavlowa and Mordkin in Imperial Ballet

THE Imperial Russian ballet, headed by Mlle. Anna Pavlowa and M. Mikail Mordkin, includes a group of character dancers as the chief support of the famous premiers, a complete corps de ballet, and an orchestra recruited from the membership of the Metropolitan Opera House orchestra, with Theodore Stier of London, conductor, making an organization of about seventy people.

In order to approach an adequate description of the performances, the term "ocular opera" has been coined. In justification, it may be said that the ballet as presented in Russia approximates "visual opera." Entire programs consisting of dancing only are given throughout regular seasons; the participants are graduates of government schools, where the course of instruction covers a number of years; dramas, sketches, operas—call them what you like—are written especially for interpretation through choreography, and in consequence of all this the ballet has reached a stage of perfection in Russia that has caused it to be adopted as the national art.

Anna Pavlowa and Mikail Mordkin are acknowledged to be the greatest living exponents of that art. Their programs include many creations of the type just referred to, of which "Gisella" is an excellent example, as is also "Le Lac des Cygnes." The former is a story dealing with the tragic romance of Gisella and her lover, Albert. After the death of Gisella, Albert appears at her grave to mourn, and is confronted by his lost sweetheart in the form of a sylphide. Albert pursues her, but as it is fatal for a mortal to dance with a sylphide, she eludes him and he dies of a broken heart. The narrative is elaborated by a curse imposed upon Gisella, which condemns her to dance forever, a naughty spirit, hence her appearance in the graveyard when Count Albert comes to mourn. In the background, throughout the action, is the sinister figure of the unwelcome huntsman, Hilarion, who intrudes himself upon the midnight dance of the sylphides and loses his life as a penalty.

The coming of this unusual attraction is, in a sense, an echo of a cycle of dance madness that has swept over Europe and, to a degree, over America. It began with the various classic dancers and reached its height when Pavlowa and Mordkin were permitted by the Russian imperial government to go to Paris and, later, were sent to entertain King Edward. Their performances were an absolute revelation to western Europe. In the wake of their sensational success there, they were induced to visit New York last March as a feature of the Metropolitan opera season. Their stay of four weeks was a triumph. They then went to London, intending to remain only a few weeks, but their success was so marked that the engagement was extended throughout almost the entire summer, although at the expense of a big forfeit for failure to go to Paris, as had been agreed upon.

The vogue enjoyed by Pavlowa and Mordkin caused managers to scour Russia for artists of the same school. Many were secured for European and American exploitation, although none approached the artistic excellence of these two great dancers. Aside from the pre-eminence of Pavlowa and Mordkin, the latter enjoy an elaborate support, both as relates to personnel and stage equipment, that lifts them out of the field of comparison.

The Metropolitan Opera company was largely responsible for making possible their extended visit to America, and, in consequence, claims six weeks out of the twenty-six they are here. This six weeks is divided into two periods, one at the holiday season and the other next March. The necessity of bringing the organization to New York at these particular times has had a marked effect upon the itinerary. It has forced the management, in order to cover the entire country, to make what theatrical folk term "one-night stands" of most of the great cities that could support the organization for weeks.

Starting in New York October 15, a tour to the Pacific coast and back must be completed in less than ten weeks. In consequence, the only cities given more than one day in the wild flight are Chicago, San Francisco and Los Angeles. San Francisco gets the longest "run" of any city in America—five days. A number, ordinarily regarded as important, for instance, cannot be visited at all. Salt Lake City originally was in this last class, but through the efforts of Mr. Pyper a matinee performance was granted.

Following the three weeks monopolized by the Metropolitan Opera company at the holiday season, the organization will make a second tour of ten weeks even more unique than the first. In the brief two months and a half the dancers will appear under four flags. The tour will open at Montreal, then strike across the United States to San Antonio, Texas, on a line almost as straight as the crow flies; then through Mexico to Vera Cruz, where the private hotel train, known as the "Ocular Opera Special," will be abandoned and the Russians will embark on a steamer for Cuba. After a brief Cuban season a return will be made to the states and a dash for New York will begin, terminating March 9.

The tour will be remarkable in other ways aside from the transportation obstacles encountered. In many cities it has been found impossible to secure large theatres for one night on account of breaking up the week, with the result that many expedients have been resorted to. For instance, at Cleveland, arrangements have been made to close up the vaudeville show at the vast Hippodrome, and a society performance will be given where the song and dance man and coon song comedienne usually hold forth. In order to get in five performances at San Francisco, a "matinee" will be given at 11 a. m. At Washington a "matinee" will be given at 4 p. m.—the only opportunity the solons will have to see the visiting marvels. At many places auditoriums and convention halls will be used, and in one or two places in California performances will be given in the open air.

The Salt Lake performance will occur Tuesday afternoon, December 6.

Viola Pratt Gillette Comes Home to Play

VIOLA PRATT GILLETTE,
Salt Lake Girl, Who Will Be Seen at the Colonial Theatre Soon With Jefferson De Angelis in "The Beauty Spot."

VIOLA PRATT GILLETTE, daughter of Mr. and Mrs. Milando Pratt of this city, will appear shortly at the Colonial theatre with Jefferson De Angelis in "The Beauty Spot." Miss Gillette has an enviable reputation as a musical comedy singer and her appearance in the city will be of great interest to her large circle of friends. She was last seen in Salt Lake at the Orpheum when she presented a sketch written by herself, which she played over the entire circuit. After leaving vaudeville she was engaged by Mr. De Angelis and has been with his company continuously since.

Miss Gillette was born and educated in Salt Lake. She finished her schooling at the University of Utah and after graduation she taught for nearly two years in connection with that institution. She also taught music in the city schools under Professor Stephens and she sang in several of the city churches, including St. Paul's, the Tabernacle and the Jewish synagogue.

In 1898 Miss Gillette went to New York, where she took courses in musical and dramatic schools. She made her debut on the stage with the Connor company and accompanied them to Australia. Later she went to London with the Alice Nielson opera company. She was also starred by Klaw & Erlanger in "The Sleeping Beauty," and with her own company in "The Girl and the Bandit."

Miss Gillette's voice is a round and full mezzo-soprano. She has an important part in "The Beauty Spot," and her coming is awaited with much interest. From Salt Lake the company goes to the coast and Miss Gillette's mother, Mrs. Milando Pratt, will accompany her on that trip.

ATTRACTIONS THIS WEEK

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ing, as understood and practised by the Spanish, which is the perfection of all poetry of motion, but she has the dramatic skill of a Carmen. As a result, in a pantomime, "Adventure of a Toreadore," she not only tells a complete little story but she portrays all four parts in the drama, playing in quick succession four different characters, two of which are men.

John P. Wade, who is favorably known as a delineator of negro characters, will, with a competent company assisting, present "Marse Shelby's Chicken Dinner," a sketch of much dramatic merit. Mr. Wade plays the role of the darky house servant who has accompanied his South Carolina master to Washington, where the action of the playlet takes places. It is 1868 and "Marse" Shelby is in the capital in order to prosecute a war claim, his only hope against an old age in penury. He entertains at dinner—a chicken dinner—and Jefferson Jackson, his colored servant, filled with all the pride of all the Shelbys, undertakes and does provide a chicken for the diner. Just how he manages to do so is an entertaining feature of the sketch.

Louise Meyers, Mildred Warren and Bert Lyon will be remembered fortheir delightful offering, "A Little of Everything," which they presented here last season with tremendous success. They will contribute the same acts, slightly changed and improved, but still much the same as in its charming past. Miss Meyers still sings her taking song, "I Want Someone to Flirt With Me," and dances as charmingly as of yore—if a year ago can be called "yore."

The Flying Martins claim to be "above all others," and as they are trapeze performers, their assertion cannot well be questioned. They do a double trapeze act, marked with skill and daring, and have the reputation of being premiers in their class.

Mildred Grover and Dick Richards have an offering that is novel in its method. Miss Grover sings and impersonates a number of characters, among them a southern belle of dusky hue. She does this so well that many excellent critics have been deceived by her skill. Mr. Richards assists at the piano, playing Miss Grover's accompaniments and interpolating a variety of selections that are always pleasing.

The Joseph Adelmann family, consisting of father and three daughters, have a musical act in two parts. The first scene is the toy market in Nuremberg, where the quartet entertain with all sorts of children's joy instruments. In the second scene they play xylophones, and the critics everywhere agree that the Adelmanns have reached the topmost place in skill and effect, among all performers on this instrument.

In the Balzars, comedy conjurers,

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POLLY AND THE PREACHER

SLANG is put to its best usage in one of the scenes in Frederic Thompson's great American play, "Polly of the Circus." The little sick-a-bed lady of the tanbark, injured by a fall from her horse, is seen tucked away under coverlets in the home of a rural minister, who is the Good Samaritan of the occasion. She wakes up early in the morning, and slowly comes to a realization of what has happened. John, the clergyman, sits beside her, and their conversation develops the most charming episode of the story.

Polly talks in the only language that she knows, the argot of showland, and the minister gives gentle, often puzzled, responses. The spirit of girlish naivete, the delicate, impulsive realism that the pretty and vivacious Miss Ida St. Leon, who plays the little circus rider, puts into these words, invests the scene with subtle poetry, and carries a current of pathos underneath its mild humor. As the talk goes on, people in the audience laugh, and at the same time would like to cry a little. In this epoch of slangsters, on and off the stage, the vernacular is usually forced to absurd hyperbole. Real in its outward semblance, it is only a cheap pose within. In life, slang is usually merely an effort to be smartly colloquial, and when put upon the stage its insincerity is accentuated. The Rose Stahls, the Victor Moores, and the irrepressible slang mongers of the vaudeville stage represent a strained point of view, they are off the key of reality. But Polly talks in circus metaphor, because she is a child who knows nothing beyond it, and with delicate art Miss Ida St. Leon makes this perfectly clear. Her slang is absolutely spontaneous.

"Kinder tough, ain't it?" says Polly, when she finally understands that the show has gone on and left her behind. "How long will it be?"

"The doctor can tell better about that when he comes," answers the young minister.

"Doctor! As bad as that, eh? It's my wheel, ain't it?"

"Yo' what?" demands Mandy, the colored nurse, in surprise.

"My wheel—my creeper. Oh, golly, that hurts. Is it punctured?"

When Polly learns that John is a clergyman, she bounces up with: "Great Barnum and Bailey! You a sky pilot! Well, I never thought I would be talking to one of you guys."

"My church is right out there," says John. "You can see it from the window."

"How long have you worked here?" she asks.

"I've only been here about six months."

"Six months! Haven't they got mighty tired of your spiel?"

"I hope they haven't."

"Gee! Six months in a burg like this! They must be sick of you—or perhaps you change your act. Do you do the same stuff all the time, or have you got a rep?"

"A rep?" queries the puzzled "sky pilot."

"Sure. Repetory. Different acts—entries, some call them. Why, Uncle Toby—he's our clown—has got twenty entries. Makes a heap of difference in the big cities where you have a run."

"I see. Well, I try to say something new every Sunday."

"None of your acts is like circus acts, are they? Is there any laughs in your acts?"

"Not many laughs, I'm afraid. But ministers try to tell their people things which help them and make them forget their week day troubles for a time."

WILLIAM FAVERSHAM,
Who Will Present "The World and His Wife," at the Colonial Friday and Saturday Evenings of This Week. Matinee Saturday.